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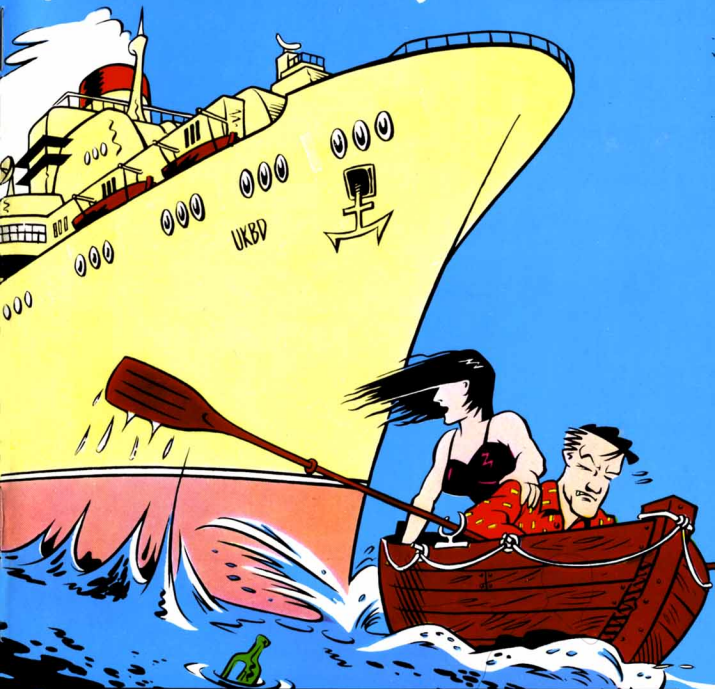
● An Independent British Story-Strip Magazine

Escape

95
PENCE

MAGAZINE

AMERICA \$2.95
FRANCE 15 FF
ISSUE TWO



GLEN BAXTER ABROAD MARK BEYER'S AMERICA

It's SUMMER!
so we get out the ATLAS
to find GLEN BAXTER

but for TINTIN it's Snowy
and the Initial Adventures
of HERGE

We go RED then GREEN
with our
3D BD Amusements

and later we spend
a disturbing evening
with MARK BEYER.



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BIFF — PAUL BIGNELL — EDDIE CAMPBELL — PHIL ELLIOTT — HUNT EMERSON
MYRA HANCOCK — NORMAN HEWITT — RIAN HUGHES — SHAKY KANE — CHRIS LONG

GLEN BAXTER ABROAD MARK BEYER'S AMERICA

MAGAZINE

SUMMER '83

ISSUE TWO

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COVER: RIAN HUGHES

'A NEW WAY OF TALKING'

That's the quality Serge Clerc noticed last issue about Judge Dredd. The British seem to love language — dialect, slang, puns, catch-phrases and invented words. These may be echoes of this country's rich literary tradition. We've certainly produced many great writers. Britain's not short of good illustrators either — more come out of colleges every year. But illustrators, however accomplished they may be, don't necessarily make even average cartoonists. Cartoonists don't start by being able to draw; they start by having something to say, something to write about. Illustrators draw; authors write; cartoonists have to do both. And that is not easy to do well.

And yet illustrators still do strips, beautifully rendered, glossy and polished, but missing a vital element — the story content. They don't have anything to say. Only their drawing skills are displayed. What began as an improvement to the medium now threatens to distract from its original function — to communicate, to tell a tale.

ESCAPE is a Story-Strip Magazine. Today's ESCAPE Artists, in this issue and the new ones in issues to come, are in general young and in their early stages of story-telling. We're interested in their drawing, but not for its own sake, rather for its narrative qualities. And their stories don't always have to be conventional with a beginning, middle and end. We're keen to encourage their own ideas, individual and inspired. We don't need any more impersonators of the American mainstream giants of the last twenty years — there are too many of those already and their massive output has inundated Britain. For comics to have a future here — as they already have in Europe and elsewhere — the people doing them must bring in new ideas and influences to draw about. They must find 'a *new way of talking*'.

To help you enjoy this medium more, ESCAPE serves as a pocket-size guidebook putting comics into context. Your many letters, suggestions and **Review Panels** from subscribers have helped us understand what you want ESCAPE to be. If you like ESCAPE tell your friends — if you don't, tell us!

ESCAPE . . . is the survival instinct. Avoid the tripe-trap! Think eclectic!

I LIT A CIGGIE AND BASKED IN THE
GIRLS' ADMIRING GLANCES. THANK GOD,
I THOUGHT, I HAD THE SUSS TO GET
MYSELF DRAWN BY SERGE CLERC OF THE
NME, INSTEAD OF RALPH STEADMAN.



NME

WE POSE THE QUESTIONS AND QUESTION THE POSERS.

IN THE DAYS OF THE ACE ROCK'N'ROLL CLUB

Combs

Just a
couple of...

YEARS AGO, WHEN
DAPPER JOHN MARVIN,
BILL KNIGHT AND OTHER
CHARACTERS USED TO
RENDEZVOUS ON PIER HILL.



6-1

UH..I'LL 'AV THE
PAIR ON THE RIGHT.
WADE IN.



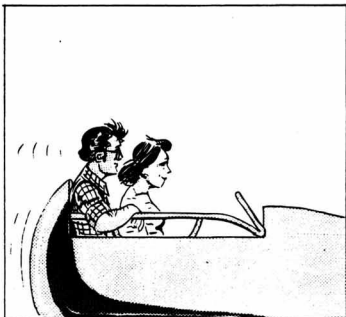
EXCUSE ME. ARE YOU PAUL GROVE'S MATES?
CLAP YER LUGOLES ROUND
THAT.. THEY'RE WIF US!



'WHERE WAS THE MONEY KEPT?' ASKS THE COPPER, 'IN THE TOP OF MY STOCKING,' SAYS THE WOMAN..



DID YOU CALL FOR HELP?' 'NO, I DIDN'T THINK HE WAS AFTER MY MONEY.'



YOU SEEM TO 'AV LOST INNEREST IN THE SKIRT, JOHN.

YEAH, THEY'RE JUST A COUPLE 'A.. WOSSNAMES.



a-3

OL' SAT KNIGHT'S ENJOYIN' ISSELF. 'IS TROUBLE IS.. 'E CAN'T SEE AHEAD. THE DAY THE WORLD ENDS.. THERE 'E'LL BE.. DOWN A COALMINE, MISSIN' THE FIREWORKS.

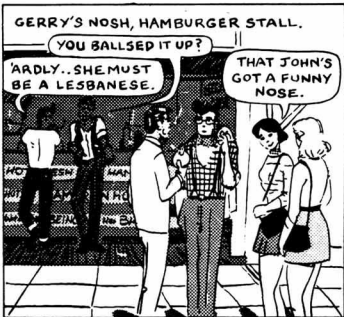


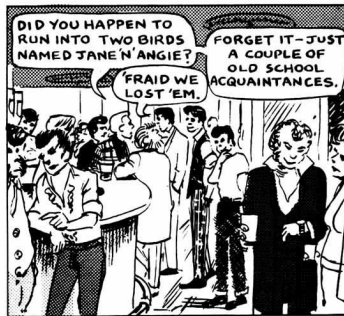
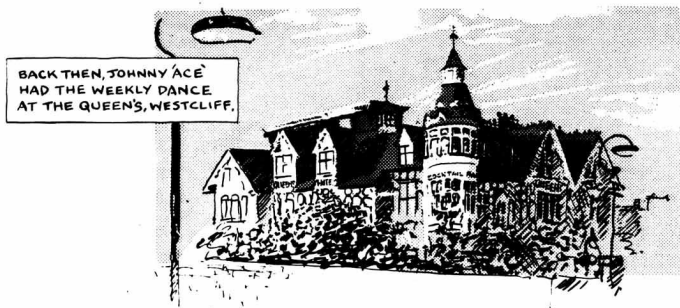
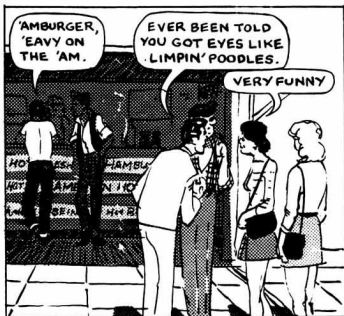
GERRY'S NOSH, HAMBURGER STALL.

YOU BALLSED IT UP?

'AARDLY.. SHE MUST BE A LESBANESE.

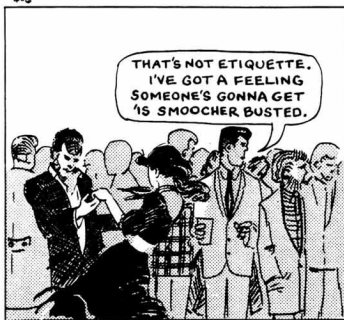
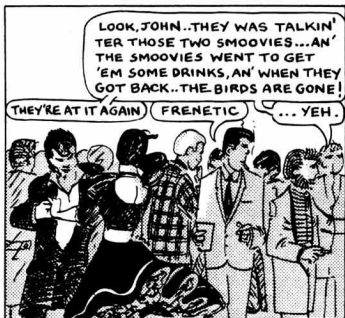
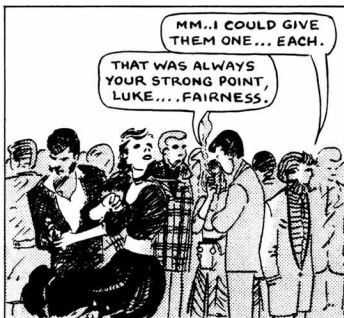
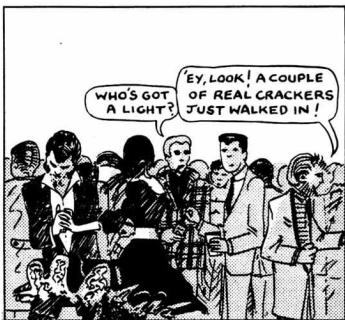
THAT JOHN'S GOT A FUNNY NOSE.

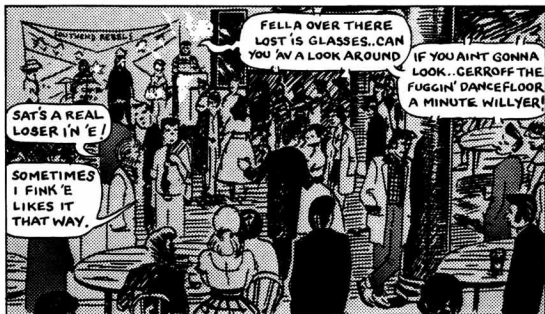
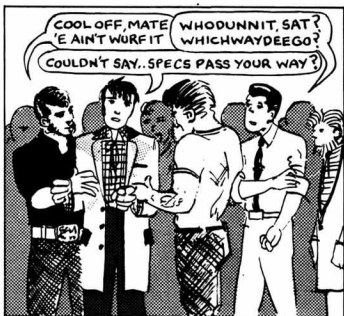






THE RAMSHACKLE OLD SMOKE-FILLED
BALLROOM (WITH THE CREAKY TABLES
AND THE UNCOMFORTABLE CHAIRS)





END

Popular Graphics



FILMS

After you've seen the next and 'greatest' SUPERMAN 3 with Richard Pryor and FIRE AND ICE. Ralph Bakshi's last feature-length cartoon, based on Frank Frazetta's fantasy paintings, there are still more treats to come. Bakshi directs the live-action RED SONJA film. Gary Kurtz, the man behind THE EMPIRE STRIKES BACK and DARK CRYSTAL, is working on animated versions of the classic US newspaper strip, LITTLE NEMO IN SLUMBERLAND, by Windsor McCay, and Will Eisner's film noir detective, THE SPIRIT. Stephen Spielberg has optioned the comic BLACKHAWK, another Eisner creation, for film adaptation; it was an important influence on RAIDERS OF THE LOST ARK.

And still to appear is Rene Laloux's MASTERS OF TIME, the

English version of his animated film from designs by Moebius. Other French news — Enki Bilal, translated in **Heavy Metal**, has been working on Alain Resnais' next film, LA VIE EST UN ROMAN (Life is a Novel), designing the costumes, poster and some of the sets. PHILLIPE DRUILLET having designed the French poster for QUEST FOR FIRE, has created a magnificent set for a Franco-American co-production of WAGNER SPACE OPERA.

VIDEO

ALAN MOORE has scripted a 1 hour video of a new character, RAGNAROK, designed by Bryan Talbot. Released by Nutland Video.

A CENTURY OF BRITISH COMICS has been bought by the Museum of Childhood, Cambridge Heath Road, Bethnal Green, who are exhibiting them from June 2nd until October 2nd, 1983.

TV GERRY ANDERSON, creator of STINGRAY, THUNDERBIRDS and CAPTAIN SCARLET, is masterminding a new TV series for this autumn, TERRAHAWKS. Using a new 'Supermacramation' system, it's a "tongue-in-cheek space fantasy" starring Dr. 'Tiger' Ninestein. For more info, read the Fanderson zine, SIG, from David Nightingale, 13 Primrose Avenue, Squares Gate, Blackpool, 70 pence plus postage.

THEATRE

▼ **WHEN THE WIND BLOWS** — by Raymond Briggs shows through humour and pathos how a retired couple in rural England cope with nuclear holocaust. Briggs has adapted his controversial cartoon book into a play, which opened April 21st at the Whitehall Theatre, London starring Patricia Routledge and Ken Jones. And following the success last Christmas of the animated version of Briggs' 'Snowman', the same studio is working on an animated 'When The Wind Blows' for Channel 4 TV. All this from a 'comic-strip' book, now reissued in softback by Penguin for £1.95. This is one CND statement that may suffer media overkill!



▲ **MAGGIE AND JIGGS** — is a new musical starring Mickey Rooney which opens November 1st in New York. It's based on the American newspaper strip, 'Bringing up Father', created by George McManus in 1918.

Jiggs, a former mason, and his wife Maggie, an ex-washerwoman, suddenly become wealthy by winning the Irish Sweepstakes. While Maggie, the epitome of snobbishness and egotism, tries to forget her social origins, Jiggs' only wish is to meet his buddies at

Dinty Moore's for a dish of corn beef and cabbage and a friendly game of pinochle.

MAGGIE AND JIGGS follows in a long line of shows based on strips, including ANNIE (from Harold Gray's LITTLE ORPHAN ANNIE) and Reg Smythe's ANDY CAPP.

It's also happening in Europe. In Paris, Reiser's black humour and Gotlib and Lob's French superhero SUPERDUPONT and in Venice, Hugo Pratt's Romantic seafarer CORTO MALTESE have been translated onto the stage. ▶

EATING



AVAILABLE FROM

Virgin

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TEL: 01-278 0751



Popular Graphics

ART ON MY SLEEVE

Strip artists, from the Underground and elsewhere, have found an alternative outlet for their artwork on the sleeves of records. Though this list is by no means complete, here are some of the best examples.

(D) — means deleted; (I) — import only.

MARK BEYER — All (D) SNAKEFINGER — 'The Man In The Dark Sedan' and 'Manual Of Errors' (Both Ralph); MONTE CAZAZZA — 'Stairway To Hell' — (Sordide Sentimentale) and an EP by STEEL TIPS.

ROBERT CRUMB (Leading US Underground artist from the sixties, now editing *Weirdo*) — Various Blues and Jugband compilations on the Yazoo and Blue Goose labels, including covers for his own Cheap Suite Serenaders group (I); BIG BROTHER AND THE HOLDING COMPANY — 'Cheap Thrills'; JANIS JOPLIN — 'I Got Dem Ol' Kozmic Blues Again Mama' (lettering) (Both CBS).

RICK GRIFFIN (Another major US UG artist, famous for his psychedelic posters) — GRATEFUL DEAD — 'Wake Of The Flood' (Grateful Dead); QUICKSILVER MESSENGER SERVICE — 'Quicksilver Messenger Service' (Capitol); plus lettering for JACKSON BROWNE and NEIL YOUNG LPs and the *Rolling Stone* magazine logo.

ANDY JOHNSON (DOG Artist) — covers for his brother Matt's band, THE THE — Singles: 'Cold Spell Ahead' (D), 'Uncertain Smile', 'Perfect'. Albums: 'Burning Blue

Soul', 'Pornography Of Despair' (CBS). Also NAKED LUNCH and CAMERA THREE (D).

TANINO LIBERATORE (See P. 45) — FRANK ZAPPA — 'The Man From Utopia' (Barking Pumpkin).

GARY PANTER (Creator of Jimbo as seen in *RAW*) — FRANK ZAPPA — 'Studio Tan', 'Sleep Dirt', 'Orchestral Favourites' (Discreet); RENALDO AND THE LOAF — 'Songs For Swinging Larvae' (Ralph); VARIOUS ARTISTS — 'Subterranean Modern' (Ralph); SNAKEFINGER — 'Kill The Great Raven' (Ralph) (D); THE TAGMEMICS — 'Chimneys' (Index EP) includes illustrated lyric sheet; ORIGINAL CAST — 'The Pee Wee Herman Show' (Fatima) (I); and PANTER himself on 'Italian Sunglass Movie'/'Tornador To The Tater' (Index 45) (I) with colour posters. He has also done numerous T-Shirts and poster designs, catalogue covers, etc. for Ralph Records.

ED 'BIG DADDY' ROTH (American T-Shirt and Custom

Design innovator) — THE BIRTHDAY PARTY — 'Junkyard' (4 AD).

SAVAGE PENCIL (Infamous strip artist for *Sounds*) — All (D) — VARIOUS ARTISTS — 'Streets' and THE LURKERS — 'Freak Show' (Both Beggars Banquet); his band, THE ART ATTACKS — 'I Am A Dalek' (Albatross) and 'First and Last' (Fresh). A limited edition of 500 posters, 'Santa Dog', for THE RESIDENTS; and never released JAY CONDOM AND THE SEX MUNX — 'God Save The Queen'!!

RICHARD CORBEN and **BERNI WRIGHTSON** have painted covers for MEATLOAF. **HUNT EMERSON** designed THE BEAT's early image. Both TEARDROP EXPLODES and THE THOMPSON TWINS take their names from strips — *Daredevil* and *Tintin* respectively. And **DAVID LLOYD** is drawing a BAUHAUS song lyric by **ALAN MOORE** for the 'V For Vendetta' episode in *Warrior* 12.

If you have any more information for this feature, let us know!



THE VICIOUS CABARET: 'V FOR VENDETTA' SET TO MUSIC

Glen Baxter amid the Scrap-heaps of Civilisation

Interview by Norman Hewitt

Glen Baxter has arrived — but it's been quite a struggle getting here.

After graduating in Fine Arts in Leeds, where he was born in 1944, he took a number of teaching jobs near London, while he worked on his art and writing. He tried for years to get his work published and nearly gave up. But now his drawings appear in *The Observer* and are collected in two bestselling books, *The Impending Gleam* and *Atlas*.

I interviewed Glen Baxter after a breakfast of peanut butter and marmalade on toast with the children, Harry and Zoe. On a comfortable sofa we talked in his studio, piled high with books and complete with a glass cabinet displaying his collection of prized Fifties toys.

N: An American reviewer has written about your 'broken line' technique and seemed to think the drawings were rather quickly done. How do you work?

G: I work with all the speed of a glacier! I spend hours on the drawings and that faltering line is because I have difficulty holding my pen. But they're certainly not fast, spontaneous, flowing drawings. I think they have to look incredibly, stumblingly slow in order for the image and the word to work. It has to be done slow, because for a lot of people there's an element of mystery in the drawing; for a lot of people it's total! They never get beyond that mystification. But there is a way in which something just dawns on you as you look at the drawing and get the caption telling you. One of my favourite American reviewers said, '*Baxter hits just the right wrong note*' and I thought that was a very favourable thing to say.

N: Does that mean you end up with a bank full of ideas you can't get out quick enough?

G: I make little notes of things I should do and I do rough layouts of how things might be and then I go and do something completely different. (Laughter) They grow over a period of days.

N: You don't go in for elaborate studios or anything, you just have literally about one square yard of school desk space.

G: That's right and that's a hologram! That's because I've always lived in very cramped places, and also the drawings had to be able to fit into a suitcase — I just like to sit at my desk with my records and read all my favourite books and watch TV. So I don't need a big studio.

N: Even though you have spent so much time ploughing away in the lonely field are there people you really like? Are there people who have had a direct or perhaps an indirect effect on you?

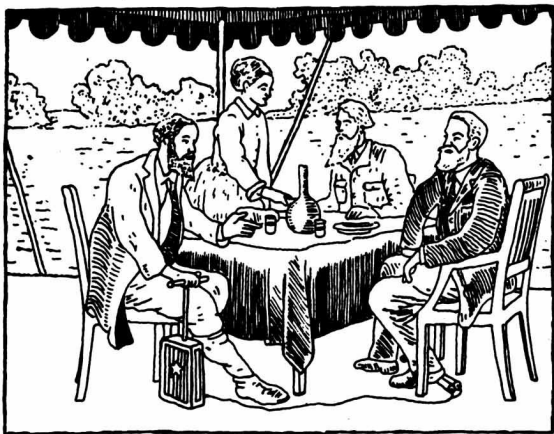
G: There are Artists who have worked in newspaper strips who I really like — Basil Wolverton, Cliff Sterrett and Ernie Bushmiller; George Herriman and Windsor McCay. Unfortunately they are all Americans but that's probably because as a kid we used to get a lot of American comics.

N: You have been very faithful to one particular type of music. Does this affect your work in any way?

G: I think it has a great effect on my work. I find that the soothing effect that Gregorian chant has really comes out in my work. Wouldn't you agree?

N: Definitely.

G: But I have always been a big fan and yes it's nice to work with music in the background. ▶



THERE WERE, OF COURSE, THE USUAL
MINOR FAMILY DISAGREEMENTS

N: Most of your drawings seem to be about Henley on Thames, stiff upper lip, croquet playing society. Do you find this society totally absurd or is there any reason why it seems to be a recurring theme?

G: Help! Not everybody I draw plays croquet and goes to the Henley Regatta, some of that does occur but basically the characters in my drawings are the ones in any adventure story, from that period, 1920-1950 or so, they seem to be a kind of anonymous set of figures. There are so many children's books with thousands of drawings in them, all incredibly similar, seemingly drawn by unknown hands; it was that anonymous quality that I liked. They are just things that I grew up with in an environment of comic books, adventure stories, the cinema and cheap novels.

N: What were once anonymous figures have become an intense personal style...

G: The reason why I pick on these things to draw is that they tend to be forgotten and neglected. And they were mostly gathered from junkshops and jumble sales, literally the scrap-heaps of our civilisation and I genuinely love them. There's a lot of snobbery attached to styles of drawing, and I thought that these drawings were great.

N: This snobbishness about styles of drawing: is this one of the reasons why you were first appreciated in America and Holland before having success only recently here?

G: I don't know why things happen. I've given up trying to read into what goes on. I did try for years to get my work published, or at least noticed in England and I gave up in the end. It's funny how things turn around — doors slammed in faces — and I'd given up, quite frankly, on anyone ever doing anything. I thought I'd be able to potter away for the next fifty years and leave a cupboard full of things with cobwebs on it. But it didn't turn out like that at all. I don't know why — some peculiar climate of opinion. You can only do your work and if people like it, that's a bonus, if they don't, then that's too bad really. All the years I was working, I was doing it outside of this country.

N: And you really were on your own? You weren't a member of any particular group or anything like that? The bold visionary?

G: That's it yes. Scratching my beard at the mouth of the cave. For years my audience was this tiny audience of the New York poetry world, which can't amount to more than about thirty-five people. But I think six people's interest is enough to sustain you as an artist — if that's all you can get and that was all I could get.

N: You say the poetry world because from 1970 you wrote a lot more than you have been doing recently?

G: I got into this by abandoning painting after Art School and working on writing, which led me into the drawings, and in a way the captions underneath my drawings are condensed versions of the prose pieces I was working on in the early seventies.

N: But you had an interest in poetry very early on, being interested in rhythms and pronunciation of words partly because of a speech problem?

G: Yes, I did have a terrible speech impediment as a child which forces you to concentrate on which words are going to come out of your mouth, which is a bit like poetry. Poets think carefully about words they want to use, so I had thrust upon me a search for words which initially would allow me to speak. I guess I've kept that up.

N: You originally went over to America because of your writing?

G: Yes, I'd originally gone there in the early seventies to read my short stories which had been published in little obscure magazines. There was a place called St Mark's Church in the Bowery which is a kind of focal point for artists, writers and maniacs. (*Laughter*) A place to perform and show films in and it was where Larry Fagin published his magazine called *Adventures in Poetry* which was one of the first magazines to show an interest in what I was doing. At their behest I went to New York in 1974 and I read from my work to a bemused audience. Afterwards people were very enthusiastic. They literally ransacked my luggage and found that I did drawings as well. A guy called Joe Brainard showed them to some people and I finished up having an exhibition later that year at the Gotham Book Mart Gallery of the work that I'd been doing 'secretly' in England from say 1970 to 1974. A good deal of that exhibition was bogus magazine covers. I pretended that I was the editor of magazines like *Weird Bee-Keeping Tales*, *Astounding Gardening Tales* and *Weird Knitting Tales*, based on the kind of sensationalism of pulp magazine covers of the thirties, like Hugo Gernsback's *Astounding*. I thought they were terrific and I wanted to work in that way, which I did for a while till I exorcised it from my system. But I did about twenty or thirty. There's some here hanging upstairs, *Weird Romance* and *Underwater Cookery*.

N: The sale of one of those gave you a trip to San Antonio Texas where you went to listen to music?

G: Yes, I sold a drawing in New York and it was exactly the same price as a return to San Antonio. So I went to the Alamo; I've never looked back since! (*Laughter*) Then I did a lot of large colour drawings, and for a while I kept



IT WAS ONE OF THOSE LONG ENGLISH SUMMER DAYS THAT SEEM TO GO ON FOR EVER....

going back to America showing them. Less and less writing and more drawing until in 1977, Janey Tannenbaum collected all the things I had been doing to that point and published them in a volume called **The Works**. The following year I had an exhibition of drawings with captions and watercolours at a gallery in Covent Garden. At that exhibition my Dutch publisher, Jaco Groot, got in touch with me and lured me to Amsterdam where we concocted **Atlas**, first published in Holland in 1979. So that is my first European collection. So I am getting nearer and nearer to base. It all sprang out of an interest in New York poetry, French surrealism and Dada, which I was very keen on at college. I researched it, became familiar with it and decided to find a way to work in it, in a contemporary sense. There's no point in promoting nostalgia — there has to be a way in which they have some relevance to the times we're in, or give a fresh perspective on them, who knows? Before you know it, you're doing it, without having a chance to analyse it properly. . .

N: And the postcards? They came before the books, *The Impending Gloom* and *Atlas*.

G: Right, they were originally published by Bughouse Press — that was me, in the late seventies. I did it all myself, selling them from a carrier bag. The ICA did a set of twelve postcards when I had a show there in 1980 which were successful. Now Nigel Greenwood does a batch of sixteen.

N: So following the success of your exhibition your first English book *The Impending Gloom* was published and sold out in four weeks. This led to Gilbey's Gin contacting you. . .

G: Yes, they approached me last summer. Quite a few agencies were ringing up and I thought 'Hold it' . . . I really got worried — I thought

someone's going to jump in first. But if you do something like I've done, you open the floodgates and people say 'oh yes I remember those old magazines, weren't they great!' I felt that if anyone's going to get paid for it, it should be me.

N: Did Gilbey's give you a free hand?

G: Well, they told me I had to mention Gilbey's!! (*Laughter*) I had a lot of fun doing them. If I'd had to make concessions to the format, it would have been horrible.

N: How do you work on *The Observer*? One every week?

G: No I take in a batch. They're working from a stockpile. There's always been a lot more drawings than ever get into the books or postcards. That's my reserve, which stops me from getting involved in any deadline panic. They've rejected only one — about convenyancing! (*Laughter*)

N: The important project at the moment is this autobiography?

G: Yes. It's finished now. Thames and Hudson asked me what kind of book I wanted to do and I didn't really know, so I blurted out 'My life story!' They said 'What a wonderful idea' and I thought 'Oh God I've really done it now!' I didn't have any idea how I could even begin to do it — I've been working on it since 1980. It's been difficult trying to keep it going over a long period of time. It was going to be my life, but there was so much material that I concentrated on the first eighteen years.

N: Do you have plans to do any more?

G: I'm exhausted at the moment! The last thing I want to think about is doing another book! I'm enjoying having the release from it now. Hopefully I can have a rest from books and concentrate more on other things, like writing and painting, I've not had so much time to work on them.

N. You're now appearing in the new *Vanity Fair* in America — are they new drawings?

G: Some are, some aren't. Some have been seen in *The Observer* and I've done some special drawings. It's my own spot, one or two pages.

N: And the latest thing with *Atlas* is that it's just been translated into French?

G: At least I hope it has, *Le Dernier Terrain Vague* are publishing it.

N: How do you think it will fit into the French market where the *Avant Garde* often contains dollops of sex and violence?

G: All I can say is that the sex and violence in my work is exceedingly well veiled!

○ **The Impending Gloom** and **Atlas** are published by Jonathan Cape, £5.50 each. **Glen Baxter — His Life** is published on September 5th 1983 by Thames and Hudson, priced £6.50.

BD Bestsellers

The Top Ten French BD Books of 1982, compiled from the 1982/3 BD Yearbook published by Temps Futurs:

- ★ **1 Les Passagers du Vent** (Passengers of the Wind) Vol. 4 by Bourgeon — 17th Century adventure on the High Seas. Published by Glenat.

Il n'y a des preuves pour démontrer
Personne ne sait rien. On ignore même le nombre de navires ennemis.



Que l'on s'andonne comme arme ?
Une hache d'abordage.



- ▶ **6 Berceuse Electrique** (Electric Lullaby) by Benoit — Hip detective, 'Ran Banane', in a humorous 'Clear Line' story. Published by Casterman.

- **7 Ranxerox** — by Liberatore and Tamburini — see Brand New BD P. 45. Published by Albin-Michel.

- **8 La Tribu Fantome** (The Phantom Tribe) by Charlier and Giraud aka Moebius — Latest episode of the classic Western, Lt. Blueberry. Published by Hachette.

- **9 Les Bidochon** Vol. 3 by Binet — Outrageous sit-com humour with the Bidochon family. Published by Audie.

- **10 Le Chien Debout** (The Underdog) by Sokal — A thriller starring Inspector Canardo, the cynical duck detective. Published by Casterman.



- ◀ **2 Brouillard au Pont de Tolbiac** (Fog on the Tolbiac Bridge) by Tardi — Detective thriller set in Fifties Paris. Published by Casterman.

- **3 Tendre Violette** by Servais — Historical folk tales from provincial France. Published by Casterman.

- **4 L'Incal Lumiere** (The Incal Light) by Jodorowsky and Moebius — John Di Fool's second fantastic adventure, translated in **Heavy Metal**. Published by Humanoides Associes.

- ▼ **5 Bananes Metalliques** (Metallic Bananas/Quiffs!) by Margerin — Pop culture humour with Lucien the Rocker. Published by Humanoides Associes.



If you want to order any of these books, the best place at the moment is the Librairie Franco-Anglaise, 28 Bute Street, London SW7 (01-584 2840). Orders take about three weeks. For any further details, please write to us.

BLITZ

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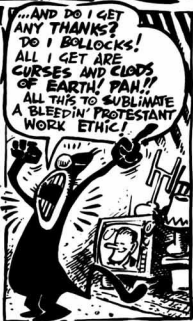
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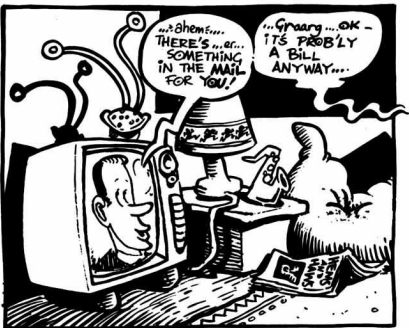
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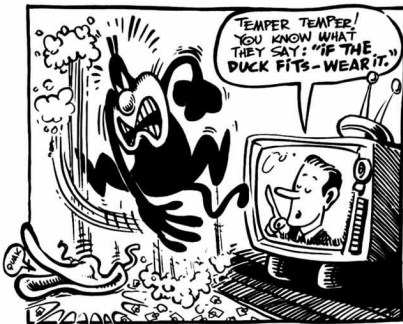
by
HUNT EMERSON

ANOTHER DAY OVER, AND CALCULUS CAT
REACHES HOME SAFELY....











THE INITIAL HERGE

When talking about European Story-Strips, the first name that springs to mind is **Hergé's Adventures of Tintin**. Almost everyone knows who Tintin is — whether from his colourful books or the cartoon series that appeared on TV in the sixties. He's that ginger-quiffed idealistic reporter who travels the world (even to the Moon) in search of adventure with his white terrier, Snowy.

The man behind his stories, Hergé, is less familiar. His pen name derives from the French pronunciation of his reversed initials, R.G., from his real name Georges Remi. He was born on May 22nd 1907 in Brussels, Belgium, where he lived all his life, and where he died in the early hours of March 4th this year, at the age of seventy-five.

Georges Remi was brought up in Les Marolles, a working-class district of Brussels. He described himself as 'an unbearable child', who would quieten down only when given a pencil and paper. He was a hard working student and came top in all his classes except one — drawing. At the age of eleven he joined the scout movement and scouting became his greatest interest, as he rose to leader of his patrol. His fascination with America, particularly Red Indians, dates from this time. His first drawings to be published were illustrations for his friends' articles and sometimes front covers for the Belgian **Boy Scout Magazine**, starting in February 1924. In December that year his signature, Hergé, accompanied his drawings.

On leaving school, in 1925, he joined the subscription department on the Catholic Right Wing daily newspaper '**Le Vingtième Siècle** (The Twentieth Century). He continued to do his drawings for **Boy Scout**, where in July 1926, Hergé's first strip was published, "The Adventures of



Totor, Leader of the June Bug Patrol", based on tales he used to tell to his pals. These stories were introduced by the credits, '*an extra Superfilm*' and '*moving pictures*', revealing his enthusiasm for the silent cinema of Charlie Chaplin and Harry Langdon, and his ambition of being a Film Director. Pictures and text were separate, the words running underneath; he had not yet learned about the use of word balloons. His drawing was simple — he took no drawing courses. Totor ran irregularly until July 1929, by which time Hergé's imagination had been taken over by his new character TINTIN.

After finishing his military service, Hergé returned in 1927 to **Le XXème Siècle**, this time working as an apprentice photographer and illustrator for special pages. During this time, he discovered the great American newspaper strips from the pages of some Mexican dailies that were sent to one of the paper's correspondents. Those that impressed him were Herriman's **Krazy Kat**, Rudolph Dirk's **Katzenjammer Kids** and George McManus' **Bringing Up Father**. Of these he particularly enjoyed McManus' very personal universe, with its Art Deco objects and

backgrounds and the characters' round or oval eyes and noses. Seeing these daily strips for the first time, he resolved his next series would be a real strip, not illustrated text.

In 1928 the Abbot, Norbert Wallez, director of **Le XXème**, decided to add a weekly children's supplement **Le Petit Vingtième**, and put Hergé in charge of it. In those pages on January 10th 1929 Tintin made his first appearance. Hergé was 21 years old and had just become engaged to Wallez Secretary. Hergé said there was no particular reason for the name Tintin, but he brought in the dog for companionship. The resourceful reporter was in many ways what Hergé, working on his weekly paper, wanted to be himself. '*Tintin is my unconscious desire to be a hero, something one very rarely is in life*'.

The first story takes Tintin and Milou (Snowy) to **The Land of the Soviets**, published twelve years after the Bolshevik Revolution. Certainly the gags and cliff-hangers come thick and fast, but Hergé lacked experience and, unlike scouting, was dealing with an unfamiliar subject, relying on



second-hand information. His naive anti-Sovietism was caused in part by the paper's standpoint; Wallez its director apparently 'ate a Bolshevik with every meal!' Because of this Herge was unwilling to allow it to be reprinted for many years. It was republished only in 1973 in the **Archives Herge** to prevent any further pirate editions. Herge had no intention of continuing the character. It was to be only a single adventure, but its popularity, even at this early stage, decided otherwise.

He next wanted to send Tintin to America — Totor had already been to New York to visit his uncle, a Texas Rancher. But Wallez did not agree and insisted that his next trip should be to the Congo, then still a Belgian Colony. Without much enthusiasm, Herge complied, but made the best of it and enjoyed himself with the antics of crocodiles, monkeys, lions, antelopes, elephants, a world of cartoon animals, ideal for young readers. But the story reveals the paternalistic attitudes of the period towards the African natives, who are portrayed as lazy and simple-minded children. There is little chance of it appearing in English because of the likely objections to the racial stereotypes and Tintin's absurd disposal of a great deal of the wildlife. It was put into quarantine in French in the sixties because of his publishers' worries over reactions from pro-Africans in France. It was re-issued in 1970, surprisingly at the request of the Congolese Government itself.

Finally Herge got his wish. Tintin's next assignment was 'to clean up Chicago' in **Tintin in America**. Herge was able to combine his enjoyment of American films, strips and popular literature with his sense of satire — like many Belgians he loved to poke fun at his neighbours. It's



▲ FROM TINTIN IN THE CONGO. ORIGINAL VERSION

1931 — The Depression. Tintin is barely off the train before he is kidnapped by gangsters. The pace never slackens as he tracks down their boss to a 'Wild West' of exploitive businessmen and gullible Indians. This is the earliest adventure available in English, but it was not translated until 1978, because of the reservations on the part of the publishers about his broad satirical view of America. His misrepresentation of the American Indians led to the book being banned by the Race Relations Board in Nova Scotia. It seems that they had their reservations too!

■ We are detective

Up until this time Tintin's world had been one of pure adventure. With the fourth book, **Cigars of the Pharaohs** set in exotic Egypt,

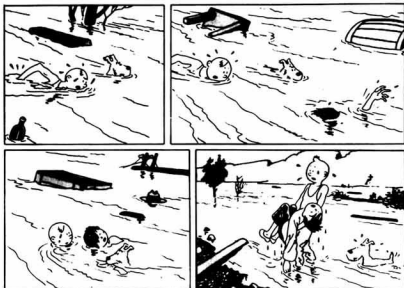


a new element was added — mystery. Herge put Tintin into the role of detective, inspired by crime novels and film serials. He introduced Dupont and Dupond (The Thom(p)son Twins in English), the confused and confusing investigators (originally called X-33 and X-33 bis) to 'help' Tintin on the trail of the villainous Rastapopoulos. In the last panel of this story, Herge announced that Tintin's next trip would take him to the Far East.

■ The Blue Lotus

In response a teacher of Chinese students in Belgium named Gosset wrote to Herge, asking him not to portray his countrymen in the way the West all too often did, e.g. the cruel Fu Manchu stereotype, but 'to inform himself'. Gosset put Herge in touch with one of his students, an artist, painter, sculptor and poet named Tchang Tchong-Yen. They got on well with each other from the start and became good friends. It was through conversations with Tchang about China and the political situation there, that Herge came to understand his responsibility and conscience in crafting his strips. It was no longer just a game. Herge formed with Tchang his closest emotional attachment until he married; 'It was through Tchang that I better understood a sense of friendship, poetry and nature...' Tchang introduced him to Chinese customs and culture and helped him to compose the new book, **The Blue Lotus**, a turning point in Herge's career. 'From that moment on I set about researching and documenting, and became really interested in the peoples and countries I sent Tintin to.' Herge informed himself! He became fascinated by the details of every story — buildings, artefacts, costumes, landscape — but this background material never obscured his concern for clear storytelling. Tchang actually appears in the story as the young Chinese boy Tintin befriends on the trail of opium smugglers. In one telling scene, Tintin described to him how the West see the Chinese and how misinformed their view is — just like Herge's own idea of China before meeting Tchang. ▶





▲ FROM THE BLUE LOTUS, ORIGINAL VERSION SNOWY, TINTIN AND TCHANG

The Blue Lotus is also a pivotal point for his drawing style; Tchang gave him books on the finest Chinese painters and illustrators, which he studied closely. They helped Herge to convey three dimensional volume by outline rather than shading or texture. His confidence in his composition and style noticeably improved in the course of the book. No doubt Herge was aware of the American newspaper strip **Terry and the Pirates**, also set in China and created by a contemporary of his, Milton Caniff. In places **The Blue Lotus**, appears to pay homage to Caniff by using his techniques of contrasting black and white masses and dramatic silhouettes.

It has remained untranslated until this year, when Methuen Books publish it in English this August — an important publishing move. Herge always wanted them to do the story, but there was concern over the setting of the Sino-Japanese War. The translators, Michael Turner and Lesley Lonsdale-Cooper, feel they have managed to avoid causing offence to the Japanese, following consultations with Herge last year. The book's strong statement against Japan's aggression on China and the inaction of the Western Democracies was considered too complex for young readers and also delayed the story's translation.

■ The Search for Tchang

Herge's contact with Tchang was broken by World War II, when Tchang returned to Shanghai, and ceased for years, despite efforts to

contact him. Perhaps Herge's most powerful adventure, **Tintin in Tibet** (1960) recounts Tintin's determined search for Tchang, who is presumed dead after his plane crashes in the Himalayas. Tintin's struggle through the mountains and snow symbolises Herge's own attempts to find the simplicity and purity he found in his great friendship and which he felt he had lost. In his crisis he gave up all the strip conventions of 'Bad guys', weapons and fighting, in favour of man against himself and the elements. It was only in 1976 that they made contact. Herge sent his albums to Tchang, now Director of the Academy of Sculpture in Shanghai, but the Chinese customs refused to pass them. They finally met each other again at the 1981 Brussels Book Fair — Herge's own search for his friend had come to an end.



Tintin's next travels took him to South America in **The Broken Ear** (1937) where he first encounters the scheming General Alcazar, and to Scotland in **The Black Island** (1938) uncovering a gang of counterfeiters. The last story to be serialised in **Le XXème Siècle**, **King Ottokar's Sceptre** (1939) is set in the make-believe state of Syldavia. Sharing the back seat of a blue limousine, Tintin happens upon the dulcet decibels of Bianca Castafiore, 'the Milanese nightingale'. Herge's hilarious opera singer.



She is the only significant female character in the whole series; '*I love women too much to caricature them!*'

The outbreak of World War Two put an end to the newspaper **Le XXème Siècle**. Herge was called up but two or three months later was sent home due to health reasons to Brussels, where he found work in the leading daily **Le Soir** (The Evening Paper). This paper introduced their own children's supplement, **Le Soir Jeunesse** in October 1940 where Tintin continued. The following year because of the shortage of paper, Tintin's strip was reduced, first from two pages to one, then to a single daily strip, with four to six panels. Herge had to learn conciseness and still be able to keep his readers in suspense at the end of every episode. The shortage also led to a change in the albums of his complete stories. Since 1930 his publishers Casterman, had been reprinting the strips in books of up to 130 pages long; now they had to reduce the number and size of pages — the stories had to fit into 62 pages, but these could now be in colour.

The first, **The Crab with the Golden Claws** in 1941, introduced Tintin's main



companion the blustering Captain Haddock. In contrast to Tintin's serious and practical nature, Haddock loved a drink, was never short of a few expletives and always seemed on the verge of exploding with rage. A remarkable coincidence of fact and fiction is that his ancestor, Sir Francis Haddock (who appears in **The Secret of the Unicorn** (1943) really existed. He was an English seafarer who fought in the Dutch Wars and was buried in 1715 at Leigh-on-Sea, Essex. Herge knew nothing of this when he created Captain Haddock — he chose the name simply because it was 'a rather sad English fish'.

After an episode in Antarctica **The Shooting Star**, (1942) Tintin and Haddock go off on a wild treasure hunt in **The Secret of the Unicorn** (Herge's favourite story) and **Red Rackham's Treasure**, (1944). In the latter the absent-minded genius, Professor Cuthbert Calculus, joins the search by providing them with his invention, a compact shark-shaped submarine. He was inspired by Professor Auguste Picard, inventor of the Bathyscaphe. Professor Calculus' French name

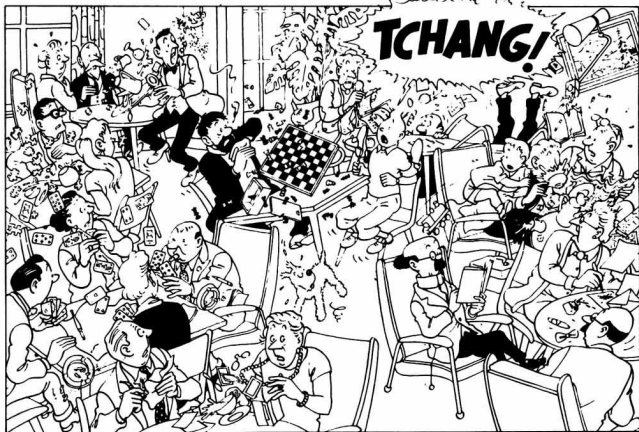


'Tournesol' means Sunflower and is a metaphor for scatterbrain (i.e. a head full of seeds), but it is not so effective in English. Some of the funniest moments come from his selective deafness which makes him impervious to all Haddock's

ravings. They find no gold, only some crumbling documents, but these disclose Haddock's family estate Marlinspike Hall, where the treasure is found and where they set up home with Nestor as butler.

These four stories from the War years are adventures without satire or political content. Working in an occupied country Herge was not free to choose the subject of his albums. When Brussels was liberated in September 1944 the editorship of **Le Soir** changed and Herge was accused by his own countrymen of collaborating with the Germans. The charges were based on his having continued to publish his books during the Occupation. He simply felt it was his responsibility to his audience. But the excessive zeal of the period forced him out of print and into silence. He was arrested and put in prison, but was freed after one night by one of his admirers, an English officer. His case was adjourned and his albums banned. There were stories that he was ill, mad, even dead. In fact he was working on the redrawing of his earlier books. Even so Tintin did disappear for two years.

The Adventures began again on September 29th 1946 in a new weekly magazine for the young



'from 7 to 77' launched by Raymond Leblanc with the daring title **TINTIN**. From then on all new adventures were printed here, in colour and on good paper, together with the redrawn versions of the previous ones.

■ The Herge Studio

Herge had always worked alone on the storyboards and layouts of the Tintin adventures, sketching and re-sketching until he was completely satisfied. But on the revisions of the earlier albums for their colour editions towards the end of the War, he and his wife worked with other artists, beginning with Edgar P. Jacobs. Later with the establishment of **TINTIN Magazine**, Herge began to group together a team of collaborators to help on the backgrounds, research, colouring, lettering and other details, all under his direction and closely following his storyboards. These artists later formed his Studio and included Jacques Martin, Bob de Moore and Roger Le Loup. Together with Herge and Jacobs they have come to be known as 'The Brussels School'. The Studio worked on all the rest of the Tintin books and before Herge died, a new album, **Tintin and the Forgers** is in preparation for 1985.

The question now is whether the new album can or should be completed. Apparently Herge's layouts are at a fairly advanced stage and the story concerns the International Art market, a theme that had caught his imagination, as he owned a fine collection of Modern Art. Whatever does eventually see print, it will definitely be Herge's last adventure of Tintin. As he once said, '*Tintin is me and we will disappear together!*'



■ TINTIN IN BRITAIN

Tintin has not only been a success in France, with sales of over 70 million, but in thirty two other languages as well. As for English, it was the original **Eagle** comic that first ran Tintin in weekly parts during the early fifties. But it was the Publishing House of Methuen who saw their potential as complete books and began publishing them in 1958.

They have not published the Tintin canon in sequence: they began with **The Crab with the Golden Claws**, a tale of opium smuggling in tins of crab meat, the ninth adventure and **King Ottokar's Sceptre**, the eighth, and after those those albums that seemed the best at the time.

Herge came to London for the launch of the book and was interviewed by the BBC. The success of Tintin in Britain was helped enormously by an important review in the **Times Literary Supplement** (How many British Comics ever get reviewed in the **TLS** I wonder?) which immediately conferred respectability on the series and allayed the suspicions of teachers and librarians, who remembered the scandal over American Crime and Horror comics that had taken place between 1950-1954.

Tintin Translated

The translators Michael Turner and Lesley Lonsdale Cooper were only enthusiastic juniors in 1958, but they have worked on every book since **The Crab with the Golden Claws** with letterer Neil Hislop.

At the start it was *they* who chose many of the famous English names of the characters: Snowy (Milou), The Thompson Twins

(Dupont and Dupond), Professor Calculus (Professor Tournesol). It is an irony perhaps that these best remembered names are not actually those of the creator, but the translators who both worked closely with Herge and his Studio during translation. They found well over a hundred errors in the original version of **The Black Island**, set in England and Scotland so Herge's Studio redrew it entirely in 1966. Bob de Moor then Herge's main assistant was sent here to research the locations, cars, trains and other details. The railway station in the book is based on the one at Bishops Cleeve in Hertfordshire.

Herge has said that he often thought the English versions had more wit and humour than his own originals.



○ The new translation of **The Blue Lotus** is to be published by Methuen this August. Price £3.95 Hardback.

○ Part two of this article will deal with the important members of 'The Brussels School' and the new generation, dubbed 'La Ligne Claire' (The Clear Line) who include Joost Swarte and Ted Benoit, who are re-creating their style.

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ALL NEW!

JOHNNY TOMORROW



WHO IS
HE?

WHAT IS
HE???



Shaky
King
Kane

JOHNNY TOMORROW

THE MASKED AVENGER!



BOSTON-CRAB?

DO YOU LOOK
MORE LIKE A
WASHED-UP
SHRIMP
TO ME!

UNCLE!
UNCLE!!

SNIP!

SNIP!

YESTERDAY I WAS A HERO -
THE MASKED AVENGER
JOHNNY TOMORROW!
I PUT THE BOSTON-CRAB ON
ICE! TODAY, I'M PLAIN
JOHN LOMAX ON MY WAY

TO THE NEWS-
STAND, TO BUY
THE DAILY
PAPER!!

CONCEIVED
AND CREATED
BY
SHAKY
KANE



I ALWAYS GET A
KICK OUT OF
WALKING AROUND
IN MY ALTER-EGO!
WHO WOULD GUESS
I'M--

JOHNNY
TOMORROW!

WAIT 'TIL I
TELL THE GIRLS
IN THE TYPING
POOL THIS!!



I'M SORRY
LADY--
THERE MUST
BE SOME
MISTAKE
I'M--



AWW - COME ON!
WHO'RE YOU
TRYING TO FOOL?!
YOU'RE JOHNNY TOMORROW
THE MASKED AVENGER!!

?

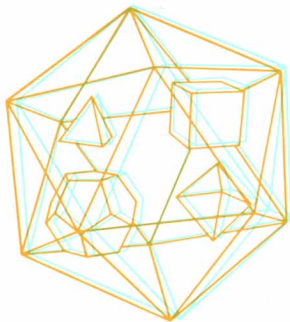
MUST HAVE BEEN
SOME KIND OF
NUT! HOW COULD
SHE KNOW?
HOW COULD ANY-
ONE KNOW??
PULL YOURSELF
TOGETHER
JOHNNY--
YOU'RE GETTING
PARANOID!!







A Brief BD History



Thirty years ago **3D** was a new craze. It was Joe Kubert who first developed **3D** comics in America with Norman Maurer. On Friday, July 3rd the first **3D** comic hit the stands — the funny animal superhero, **Mighty Mouse**. It sold out of its initial 1¼ million print run in a month. Latching onto the public's new enthusiasm, St. John and other publishers released over fifty **3D** comics before the craze fizzled out in early 1954 — every genre, from Western, War and Jungle to Horror, Satire and Romance. Kubert's caveman, **TOR** battled deadly dinosaurs with his stone club. The prolific Jack Kirby created a new hero, **Captain 3D**, who leapt into life from the Book of D. The outstanding E.C. line converted some of their classic tales into **3D**. But the public lost interest and the Boom ended.

Recently, however, with the development of **3D TV**, the novelty has been 're-discovered' by a new generation. So far the only new **3D** comic published in

America is **Stereon**, another hero from Jack Kirby, who nuttily combines Marvel-style pyrotechnics with a polluted history of stereo vision! The first British, as opposed to reprinted, **3D** strips appeared only this year in **Eagle** and **Look-In**, using a new electronic separation system. The artists working on our supplement relied on the original Fifties process — hard work and eyestrain!

For much more information on **3D**, there's **Amazing 3-D** by Hal Morgan and Dan Symmes, Hutchinson, £8.95 and in September Starlog's **Fantastic 3-D Guide**.

◊The illustration above, 'The Platonic Solids', is by Arthur Girling, Secretary of the International Stereoscopic Union and Editor of its quarterly journal **Stereoscopy**. The I.S.U. is holding its Fourth Congress on September 22nd to 26th. For more details write to: 13 Gleneagle Road, Streatham, London, SW16.

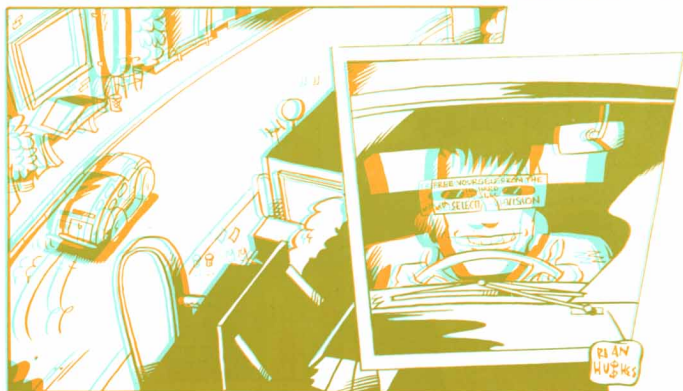


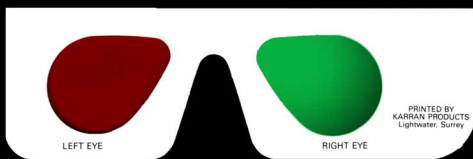
The Time Machine

Howard Chandler Christy









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A DISTURBING EVENING



with
MARK BEYER

□ Interview by Paul Gravett □

At first sight, Mark Beyer's strips look naive and crudely drawn, with figures and backgrounds flat and out of proportion. But this child-like simplicity hides an adult's vision of alienation and urban paranoia. The horrifying events, which the characters so calmly accept, portray their mental torment in physical terms. Mark was born on October 8th, 1950 in Bethlehem, Pennsylvania. He is quiet, reserved and soft spoken; He is not given to talking about his work. He visited London for the first time last year for the opening of the ICA's GRAPHIC RAP Show and I talked with him one evening over coffee in John Stalin's lounge, amid toys and memorabilia.

M: I'd gotten sent to a Reform School near Philadelphia by my parents when I was 15. It was very authoritarian — I feel it had a lot of influence on the way I work. It comes out in references to police and authorities. They had a regimented schedule you'd have to put up with every day. But there was all this time with nothing to do, confined to my room. So I did a tremendous amount of reading in the two years I was there.

P: After that, did you go to college?

M: Yes — I wanted to go to the furthest removed from where I'd been! I went in 1968 to Franconia College, considered the most liberal college in America. I knew I wanted to get involved in Art in some way. I definitely had an anti-education attitude. A lot of it did come from that Reform School experience. I was very resistant to anyone telling me what to do! In my last year I decided to make an animated film. I was making up techniques as I went along. I didn't even want to look up any guide on it!

P: What was your film like?

M: A very abstract, surreal story about this house — **Thomas House**, my oldest character. It lasted about 8 minutes. I did a musical soundtrack to it. I dropped out of that college after two years and decided to take Film at the School of Visual Arts in New York in the fall of 1970. I lasted about one month! I ended up moving to Boston with a musician friend. I started working on more animated films during the next several years, until my apartment was broken into when I was out of town. Most of my film equipment was taken. And more than anything, the work. It forced me to re-evaluate what I was doing. Prior to that point I'd been scattering my artistic energies in too many directions. I was trying to make a film, doing drawings, music, playing in a band. That summer in 1972 I decided to concentrate on my drawing.

P: So when did you get into comics?

M: From '72 through '75 I wasn't doing them but I started getting really interested in Underground comics — Bill Griffith's and Art Spiegelman's work. Undergrounds reached their peak around 1973, and in '74 because of the Obscenity Law any city could prosecute; if you published a comic book in Pennsylvania and it was sold in some small town in California, they could prosecute you there. This was during the tail-end of Nixon's era! The distributors and newstands became very afraid and all of a sudden (click!) Undergrounds just died — you couldn't find them anywhere.

P: What happened after this?

M: The next major breakthrough was Spiegelman's and Griffith's **Archie** in 1975. To me it was really exciting, because it took all the better aspects of sixties comics in a different direction. That was what finally inspired me to try comics. Meantime I'd moved back to Allentown and I published a few strips and did a few things in local newspapers. Then in late '75 I submitted some half-page strips to **Archie** and I got back a letter from Bill Griffith, saying he liked my work a lot. I was just incredibly excited by that!

P: They ended up using two of them, in **ARCADE'S Side Show of new artists**...

M: Yes. I made this spur-of-the-moment decision to move to San Francisco and meet these people, because I felt it was some of the most exciting work being done in America. So I drove out there and met Bill Griffith, but meantime **Archie** was on the verge of folding. They had lost the audience due to the decline of '60s attitudes and there was nothing to replace it. R. Crumb did most of the covers — beautiful covers — but people automatically thought, 'Oh, this is some '60s thing' and wouldn't buy it. I was on the **Archie** staff doing minor technical things for about

2 months. **Arcade** had folded and the other Underground publishers were pretty closed off about publishing any new work. So I moved back to Allentown in early '76. Art Spiegelman had already left San Francisco. I'd been given his address so I looked him up in New York. He was pretty isolated at that time — there really weren't any other cartoonists in New York that he felt much affinity with. It was probably very fortunate for me, because he liked my work and I was able to develop a fairly close friendship with him. He was tremendously encouraging. I'd go into New York frequently and spend a lot of time with him.

P: Had he started RAW Publications by then?

M: I guess he started that around '77 with Francoise Mouly, publishing little postcard booklets, some straight postcards and a couple of tiny comic books. They finally made the decision to start **RAW**. They'd talked about it, ever since **Arcade** had folded. It took them a number of years to decide exactly what they wanted it to be like. It became evident that nobody else was going to do it. Art's loft in New York became a meeting-place for cartoonists and people started looking him up. Meantime they'd become aware of what was going on in Europe. Art and Francoise had travelled to France several times and they'd been meeting a lot of those people. **RAW** became a focal point for all these cartoonists who had totally different personalities and attitudes, but who all had an interest in comics. In terms of actual work, **RAW** was just a natural development, a definite different appearance from what was coming out in the '60s. It's interesting — there are all these different artists, but there's a sense of unity about the work, so there seems to be some kind of movement. Art and Francoise are very particular about what they use and how the individual stories in an issue are arranged to create an overall effect. They definitely encourage people sometimes in different specific directions, and can be very critical — you definitely have to work with them very closely.

P: Do a lot of people try to get into RAW?

M: Oh yes, but they're looking for very specific qualities. Art has this idea of starting a magazine called **HALF-RAW** with artists they felt were not quite good enough to be in **RAW**, but are good enough to be

encouraged by having work put out. A lot of people get discouraged trying to do this kind of work. I think it's very important, when you're starting out, to see your work in print.

P: What's your reaction to the ICA's GRAPHIC RAP Show — comics in galleries?

M: There's a lot of comic-strip influenced imagery in painting in the last few years. But ironically it seems there's almost been a deliberate attempt to keep comic strips out of galleries. Like the Pop Art movement, they are using crassly commercial animation and comic strip imagery in their paintings — there seems to be an element of condescension there. It's borrowing all this imagery from popular culture and making a Fine Art statement based on that and implying that those elements of popular culture are not to be taken seriously. It reinforces all the negative prejudices against comics...

P: But should comics be taken as Fine Art?

M: That's exactly what's confusing! I'm not sure myself... I don't have a hardline attitude, but I think Art Spiegelman and I would like to see it be accepted **P: But do you feel you're missing out on a lot by not being in that Arts world?**

M: But this stuff is Art, why do people have to have such condescending attitudes about it? But at the same time it's given a lot of cartoonists great freedom, working in an area that's so unpretentious that it's not even accepted. I'm sure if it is finally accepted there's going to be all these horrible Fine Art comics coming out. But at the moment comic strips are the lowest kind of Art.

P: Lower than advertising?!

M: Yes, just about! If you do single image cartoons or gags, that's considered more seriously than comic strips; illustration's definitely taken more seriously, but people just can't seem to accept comic strips. My whole anti-authoritarian attitude was one of the things that led me to the decision — I felt comics is the one area that's not been accepted — this is what I want to do! Comics are almost like film storyboards. I think a lot in terms of angles, long shots, medium shots, close ups. And sometimes I try to go against all the rules of perspective, trying to figure out bizarre angles. There was a point when all my art was flat, almost Egyptian-like. I didn't know how to draw perspective at all! Then, while I was drawing a street scene, I made this incredible discovery of perspective! It's rather an unorthodox way of going about it — that deliberate blocking out of any conventional art training or techniques — but it's so much more exciting to come across these discoveries on your own, rather than having somebody teaching it to you. On the other hand, it's limited, I can't draw a realistic portrait...

P: Does that worry you?

M: Well I'm envious of people who can sketch things, like Robert Crumb — he can draw things and it comes out in his style.

P: Do you do sketches for your strips?

M: Yes, but they're very crude stick figures, probably indecipherable to anybody but myself. I can look at them and visualise in my mind exactly what I want.

P: On the original artwork of your strips the panels are stuck down onto a background — how long have you been doing this?

M: Practically since the start. A lot of times I end up doing the panel two or three times before I get it right. ▶



RADIATOR RELATIONSHIPS



So I cut it out and paste it over.

P: What about your decorative borders?

M: I was influenced by George Herriman and Lionel Feininger.

P: When did you see their work?

M: About '76 when I met Art. One of the first things he showed me was a Feininger book. His loft is like a comic art library. Books piled literally to the ceiling — and he has high ceilings! And there was Rory Hayes, and I was aware of more traditional influences, Paul Klee and Surrealism. It all mixed together and gave me a sense of freedom. I knew I didn't want to repeat what anybody else was doing, but attempt to do it on my own. And when you consider that comic strips have less than a hundred year history, the surface has barely been touched. There's so much potential, and considering the limitations of trying to work for children or newspapers, there's been some extraordinary stuff done. Feininger did some beautiful pages...

P: Didn't he go on to become part of the Bauhaus Movement?

M: That's right, but he had a lot of respect for comics, and in his later years said he had as strong a feeling about his early strips as anything he had done later, and wished he'd continued doing that.

P: What areas do you want to explore with your strips?

M: A lot of my work is very autobiographical. As far as a theme running through them, especially in **Dead Stories**, alienation. I feel very alienated in America from the people. There's far less acceptance of individuality in America than you might think. It's a subtle prejudice against it. There's a lot of pressure to conform to certain standards of thinking, and being an artist or trying to do any kind of Art that's individualistic definitely cuts you off from communication with a lot of people. And doing comics... I think Americans have sacrificed any sense of community among people for this sense of

independence they prize so much. There's a definite feeling in the air of desperation and isolation. It's very difficult to meet people unless you fit into a certain social slot. If you want to lead any kind of unconventional lifestyle, it can be very difficult. America's given up any sense of close community feeling.

P: That could be said of Britain too...

M: Yes, but they don't seem to be as afraid of talking to you. I went to a pub the other night and spoke to a number of people. They aren't afraid to stand close to you and express interest in what you're doing. In America people fear one another — it's a definite theme in **Dead Stories**. The characters Amy and Jordan are typical Americans! They're like two different aspects of my personality. I try to be as unpretentious about it as I can. I had to talk about it, because I felt it so strongly. It's my personal sense of never being able to fit in. I don't know how much of it has to do with my own potentially psychological problems that may exist and how much of it is not me at all, but my being more sensitively aware of things that are actually going on in the country. Many people I know seem to feel it's the latter. There's so much fear in America — now Herpes is all you read about! It's another excuse for people to stay away from each other.

P: Do you put yourself or your friends into your strips?

M: Yes, some of the names are based on real people. Jordan Levine is the son of a woman I know. Amy Tilsdale is made up. So it's a combination. There was a woman I knew who got very upset when I told her I'd started to do a story based on her. She didn't want me to do it. She was superstitious that I was going to do something violent to her in the story!

P: How do you explain the violence in your strips?

M: It's psychological, so abstract — to me anyway. I deliberately show the characters getting killed and then in the next story they come back to life. It's the





▲ TONY TARGET, JORDAN AND AMY DOLLS.

psychological violence of what people do to each other on a personal level. How extremely awful things'll happen to them and they'll almost take it for granted, and then something considerably more minor will happen and they'll take that much more seriously. I want to explore more psychologically realistic elements and depict more complex and evolved aspects of Amy and Jordan's relationship. I want to try more involved realistic dialogue. It's always a problem balancing out the dialogue with the images. I've been taping phone conversations. They don't always know about it! I study these tapes. I also take a small tape recorder sometimes to parties and friends' houses and stuff. After the first couple of minutes they forget it's there.

P: How long does an average panel take you to draw?

M: Anything from 3 to 6 hours, depending on size, shape, amount of detail.

P: Where does your ornamental panel design come from?

M: It just came out that way. I never studied Primitive Art — Eskimos, Africans or anything! A friend of mine found a photo of a cave drawing from Peru and I was shocked — it had an extraordinary resemblance to my work, I felt this incredible sense of familiarity like some kind of reincarnation!

P: What about the other RAW artists?

M: Jerry Moriarty's a close friend of mine. He's a big fan of Ernie Bushmiller's *Nancy* strip.

P: Have you met Charles Burns?

M: Yes, he comes from Seattle originally. I like his work tremendously but I've never been able to get that close to him personally. I felt a real affinity with Gary Panter. I met him for the first time last summer, when RAW published that *Jimbo* book, at a big party for him at the Danceteria in New York.

P: Who else do you like? The Bazooka Gang?

M: Oh yes, Kiki and Loulou Picasso. And Bruno Richard, Pascal Doury, Marc Caro and Masse. I don't like the more conventional Underground artists and Heavy Metal that much. Of course I hate Marvel comics — there are so many other things that are so much better.

P: What other projects do you have?

M: I've been working on a long story for RAW 6. Actually 'Agony' in *Dead Stories* is part one of that story but it's continued considerably longer since then — like an Amy and Jordan novel! I work very slow but eventually I'm going to reprint the entire thing, one panel per page, in a little hardcover book of a couple of hundred pages. There was a French publisher, Le Dernier Terrain Vague, interested in publishing a book of my stuff. And I'm making dolls. They're about a foot and a half, maybe smaller. I made an Amy doll and a Jordan doll out of felt. I'm thinking of doing something with them in film. I started collecting dolls about a year ago, when I found some voodoo dolls in a garage sale. They sat on my bureau and sorta haunted me! It's been extremely easy to acquire a collection of about 40 dolls. The kinds I like seem to be the ones nobody else is interested in! Crude, handmade, primitive-looking dolls. They have certain parallels to my art. I became fascinated with the kind of power of working with the human form. I think it's important sometimes to take a risk and branch out. It may end up being a waste of your time or it may lead to some area you may never have found in you. It's like bringing the characters to life — I have them with me in my suitcase.

MARK BEYER

Self-Published Work:

TONY TARGET 1,2,3 (1977) — mini-comics

A DISTURBING EVENING AND OTHER STORIES

(1978) — 36 page magazine

DEATH (1980) — mini-comic

AMY AND JORDAN AT BEACH LAKE (1980) — mini-comic

DEAD STORIES (1982) 36 page magazine

Other publications:

ARCADE the Comics Review 6 & 7 (1976) — Two half page strips

DOPE COMIX 2 (1978) — Two page strip

LEMME OUTA HERE! (1978) — One page strip

MONDO SNARFO (1978) — Two page strip

MANHATTEN (1978) — 8 page mini-comic published by RAW

Issues of **SUBWAY NEWS** and **FILE**

RAW 1 & 2 (1980) — Two page strips, plus 8 bubble gum cards in 2

NEW MUSICAL EXPRESS (Christmas 1982) — Quarter page strip

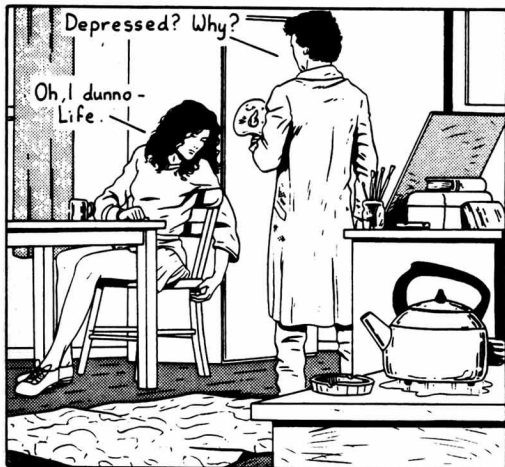
ART DEGENERATE (Degenerate Art) (1983) (Editions Futuropolis) Illustrations

RAW 5 (1983) — One page colour strip

NEW MUSICAL EXPRESS — 'We're Depressed' serial to start this summer.

DEAD STORIES is available from Books Etc, Charing Cross Road and other good specialist outlets for £2.50, or direct from Beyer for \$4.00 plus \$1.00 postage to P.O.Box 2304, Allentown, Pennsylvania 18100





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BRAND NEW B.D.

This is a selection of some of the larger circulation strip magazines worldwide. All the European magazines are in their respective languages, but don't let that put you off discovering what they're like.

● AMERICA

NEMO 1 — reprints classic early strips; Milton Caniff's 'Terry and the Pirates', Cliff Sterrett's 'Polly and her Pals' and a George Herriman feature. Fantagraphics, £2.10 from specialist shops.

RAW ONE-SHOT 2 — will be Sue Coe's *How To Commit Suicide In South Africa*.

● AUSTRALIA

INKSPOTS 3 — the only strip magazine down under. Four stories, the most original being Kanlides' 'Captain Zero Gravity'. From specialist shops.

● BRITAIN

DISNEY MAGAZINE — new colour monthly with some genuinely funny strips. 25p.

HALLS OF HORROR — returns this summer from Quality. Garry Leach cover and John Bolton's 'Monster Club' adaptation. 60p.

KNOCKABOUT 5 — behind his snazzy cover, Emerson's 'Max Zillion' and more. No. 6 will be a 1984 issue. 95p + post from 249 Kensal Road, W10.

● FRANCE

METAL HURLANT 86 — begins the third adventure of Jodorowsky and Moebius' John DiFool, 'The Psycho-Rats'.

PILOTE nears the end of Christin and Bilal's 'Hunting Party'.

Both should appear eventually in **Heavy Metal**. These and other BD magazines are on sale in Hachette's Bookshop, 4 Regent Place, London W1.

● CANADA

NEIL THE HORSE — refreshing funny animal series by Arn Saba, influenced by Herriman and early Mickey Mouse. From Aardvark-Vanaheim, publishers of Dave Sim's **Cerebus**. Both 90p from specialist shops.

Write to us for the name and address of your nearest specialist shop.



Freezer Fumetti

Chris Long had three strips published in the glossy monthly, **FRIGIDAIRE**, unfortunately unobtainable in this country; he told us about his experience on his return from Rome.

If you could hold up any of your favourite comics alongside **FRIGIDAIRE**, they would definitely seem pale by comparison. The fact that **FRIGIDAIRE** mixes large helpings of raw sex and violence with apparently astute political commentary is enough to arouse a confusion of loyalties in most people. But then the men behind it have a certain objectivity that may be confused with moral indifference and it is this quality that gives the magazine its unique character. Now in its third year, **FRIGIDAIRE** is put together in a small office in Trastevere, one of Rome's seedier quarters. Most of the artists have worked together before on a much smaller publication devoted entirely to strips called **Cannibale**. Since then, their horizons have broadened. Short stories, celebrity interviews and reports on far-reaching subjects like Sun-powered cities in Space and

Amazon forest-life appear alongside strips by Pazienza, Mattioli, Carpenteri and the Scozzari Bros.

By far the most popular strip is **RANXEROX** by Tamburini and Liberatore. An ultra-violent android whose misadventures in a decaying futureworld are drawn with such gut-wrenching realism that they go beyond parody and it's difficult to believe that they satisfy anything other than the sickest fantasies of their readers (a large percentage of which are the military police).

During my brief time with them, I was struck by their professionalism and kindness. Their patient guidance gave me my first real entry into cartooning and for that I'm grateful. My only regret is that, had I a better knowledge of Italian, I could have found out what lies behind their apparent sexism, their love of all things phallic and their obsession with the unwholesome, gross and obscene. If anything.

There's a chance to find out when, starting this July **▼ RANXEROX**, no doubt censored, takes on **Heavy Metal**. Accept no duplicates!



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... IS THE SUPREME SYMBOL OF JAPANESE HOSPITALITY

WHEN I WAS YOUNGER I WAS INVITED TO AN OLD JAPANESE FAMILY'S HOUSE...

RYUJO NAGANO'S FATHER WAS PRESENT ~ HE PRIDED HIS SKILL AT READING FORTUNES FROM THE RESIDUE LEFT IN PEOPLES TEA MUGS

EXCUSE ME DAVID, IT SEEMS YOU ARE REQUIRED OUTSIDE

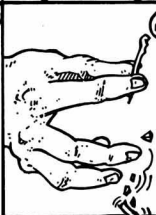
OH YES MR GIMBLEY ~ I SEE SOME GREAT MISFORTUNE AWAITING YOU, IN THE VERY NEAR FUTURE

STUPID OLD FOOL !



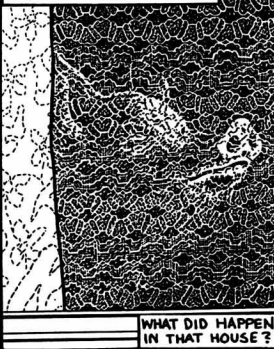


GRANNY PERKINS HOUSE~
SHE SURE WAS SCARY!



I HELPED TESS OVER THE FENCE..I CLENCHED MY TWIG AND MY HEART SANK. WHAT HAD I DONE? POOR TESS.

I GLANCED UP AT THE DARK WINDOWS AND THOUGHT I CAUGHT A GLIMPSE OF THE OLD WITCH... BUT COULD NOT BE SURE.



WHAT DID HAPPEN IN THAT HOUSE?



I WENT UP TO THE DOOR AND WAS ABOUT TO BANG ON THE KNOCKER WHEN I NOTICED THAT THE DOOR WAS OPEN . . .



I PUSHED IT OPEN AND STEPPED INSIDE ..IT WAS QUITE WARM AND I COULD SMELL COOKING



I HEADED TO THE DINING ROOM



AS I WENT INTO THE ROOM ~THE PLACE LIT UP AND I COULD SEE MRS P. . .



NOW, NOW, YOU DON'T WANT TO GO JUST YET ~PLEASE STAY FOR A POT OF TEA



I DID STAY... I DON'T KNOW WHY.. I COULD NOT REFUSE THAT FIRST OFFER... BUT IT WAS NOT THE LAST.. FOOD WAS LAID IN ABUNDANCE AND I ATE MY FULL . . .

I REMEMBER SEEING YOU RUN AWAY. AT THE TIME I THOUGHT YOU WERE GOING TO TELL MY FAMILY... I WISHED YOU WOULDN'T.. I WANTED TO STAY IN THE HOUSE FOREVER.. IF ONLY I HAD KNOWN HOW THE NEXT YEARS WOULD BE OBSCURED BY DARK AND OMINOUS CLOUDS. THERE WERE TIMES WHEN I WANTED TO LEAVE BUT SHE WOULD FIND A WAY TO MAKE ME STAY ~ I LOST ALL WILL TO CONTINUE AND NEEDED HELP... YOUR HELP

BUT OUTSIDE MORE LIES..



YOU DENIED KNOWLEDGE OF WHERE I WAS.....

YOU DECEIVED ME, AND MY FAMILY.. I HAVE DISGRACED THEM...

THAT IS WHY WE MUST NOW FIGHT.. TO ITS GRAND FINALE

PLEASE GO AND PREPARE YOURSELF



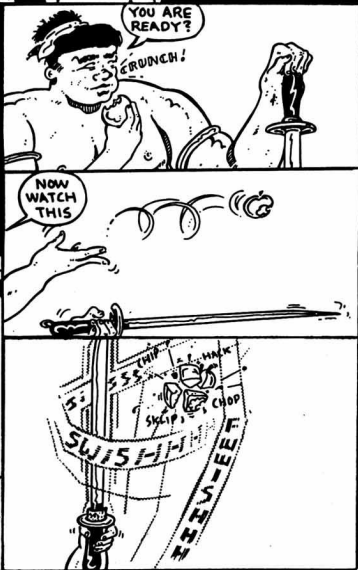
YOU ARE READY?

CRUNCH!

NOW WATCH THIS



I BET I LOOK SILLY!





FAST FICTION FACTS

This is a selection from the wide range of small press magazines. If you produce your own, send a copy to the Editors to be included in this section, space permitting. These and a great deal more can be bought from the Fast Fiction Table at the bi-monthly Comic Marts at Westminster Hall (12 noon August 6th & October 15th — admission free), where small press artists, writers and editors meet from all over the country.



▲ **ALBERT the MOUSE** — is a tough rodent who gets turned into a Godzilla-style monster in a complete story by John Jackson. A well-written first effort, unashamedly influenced by Dave Sim's *Cerebus*. 20 A5 pages for 40 pence + 20 pence postage from: 29 Kingsford St, Salford 5, Lancs.

● **BURNT STICK** — Graham Cousins has filled three A5 12 pagers with groaners for grown ups, some of the 'worst' jokes with well-paced punchlines. 35 pence each + postage from 217 Highview, Vigo Village, Meopham, Kent DA13 0UU.

● **FAST FICTION 5** — with Phil Elliott's new characters, 'Danger Dan' written by Jeremy Thackeray, and 'Guy Granite' written by Alan Gaulton, plus two stories by Ed Pinsent. 20 A5 pages for 40p + post (Nos. 2, 3 & 4 are still available) from Ian Wiczorek, 141 Brecknock Road, Tufnell Park, N19.

● **MIRACULOUS CIRCUMSTANCES 3** — continues the serials 'Resurrection Man' by Jim Fortrey and Martin McCrory, Geoff Chamber's 'Saragossa Manuscript' and Bob Moulder's 'Witch Hunt'. Also part one of

Eddie Campbell's 'Alec' series. 40 A4 pages for 75p + post from Luddite Enterprises, 17 Conington Crescent, Chingford E4.

● **MYRA MAGAZINES** — reach No.3 full of more new Myra Hancock strips including Sharon and Maureen and Miss March. All three and *Is This Romance?* too are 50p each plus post from 7 Vale Grove, London N4.

● **PINK DRESS COMICS** — stars Marilyn Monroe and Marlon Brando in a strip version of the Bros. Ceptix bizarre stage show — 4 colour cover, 32 A5 pages. And out now **TELEPHONE SKILLS**, a play script by Keith Knowles — 3 colour cover, 28 A5 pages. Both are drawn by Jim Payne, and cost 75 pence + postage each. Experimental theatre in comics from the Cockpit Arts Workshop, Gateforth Street, Marylebone, NW8.

▼ **PINSENT PUBLICATIONS** — created by the industrious Ed Pinsent include original strip adaptations of Virgil's **GEORGICS** 35p and **AENEID** 40p translated from the Latin by Margaret Pinsent, and **MOVING SAGAS** N0.2 40p stars Windy Wilberforce 'In the Land of the Jackanapes' —

individual writing and drawing, resembling Edward Lear, with touches of Thurber and Herriman, in 16 A5 pages with a hand-coloured cover. Add postage and order from: 9 Menlove Gardens West, Liverpool L18 2DL.

● **QUALT** — stands for Quasi Automated Liquidation Technician, a Clint Eastwood-type cyborg created by Paul Alexander and Stephen Oldman. His first adventure, though macho fantasy, is competently drawn and includes some sharp dialogue. 24 A4 pages for 70p by post from: 4 Glen Close, Shepperton, Middx.

● **RATMAN** — World's First Superzero, mixes Super/Spider/Bat-man in a clever pastiche by Bambos Georgiou. Also 'Horror Belle' and 'Santa' in rhyming strips by Helen McCallum. Two issues so far, both 16 A5 pages for 20p + 20p postage from 136 Bellingham Road, Catford SE6.

● **SEBASTIAN** — a speculative fiction zine with slick strips by Peray and short stories by publisher Patrice Bernard and Dave Langford. Andy Johnson and colleagues contribute 8 pages of **SUB-DOG**. A big 64 A4 pages for £2.00 + post from 31, Morecambe St, SE17.

● **TRUE LIFE STORIES** — Jackie Smith's funny strips show her problems of being a cartoonist with an unsympathetic Mum, plus 'Bus Journey Blues'. 20 10"x7" pages for 35p + post from 77 Greenhill Main Road, Sheffield 8.

● **ZIT** — 1 (Mid '83) stars Norm in Rian Hughes' first mini-comic. 16 A7 pages for only 10p + post; 17 Ainsdale Road, Ealing W5 1JY.





MYRA HANCOCK '83

HE WAS ON THE DOLE SEE ...

HE COULD BE WITH HER NOW WHILE I'M AT WORK ... ALL DAY!!



I USED TO HAVE VISIONS OF CATCHING HIM AT IT WITH SOME BLONDE WHEN I CAME HOME....



OF COURSE I NEVER DID CATCH HIM SO I'D GIVE HIM THE THIRD DEGREE ABOUT HIS DAY INSTEAD...



I WAS PARTICULARLY WORRIED WHEN HE WENT OUT WITH THE LADS...



WHEN WE WERE OUT I'D GIVE DAGGERS TO ANYONE WHO LOOKED AT HIM..



THEN ONE DAY WHEN I WAS SEARCHING
THROUGH HIS POCKETS I FOUND A
LOVE LETTER SO I WAS RIGHT!
HA!



THAT BITCH! I JUST WANT TO
KILL HER FOR NICKING HIM
OFF ME MISS MARCH!



I CONFRONTED HIM WITH IT AND HE
JUST WALKED OUT.... LEFT ME!
- I'M BESIDE MYSELF....
- I DON'T KNOW WHAT TO DO
OH SOB



SUDDENLY...

THE 'BUCKET ON THE HEAD' TRICK
IS A FAVOURITE OF MINE

NOW YOU KEEP QUIET
MADAM
AND LISTEN TO MY RHYME...

YOU AND THIS LITTLE CHAPPIE
ARE TOO SIMILAR BY FAR
SINCE YOU DECIDED TO BE A CRABBY BAG
THAT'S PRECISELY WHAT YOU ARE!

THIS DIET OF VINEGAR AND LEMONS
IS EATING YOU AWAY
IT'S MADE YOU SUCH A BITTER COW
YOU'LL NEVER CATCH YOUR PREY

(AND WHILST WE'RE ON THE SUBJECT)

ADMIT THIS ONE'S NO GOOD FOR YOU
HE'S NOT YOUR MR RIGHT
IT'S NO USE THRASHING YOURSELF SENSELESS
IF HE ISN'T WORTH THE FIGHT!

SO CRABBY CHRISTINE - HERE'S MY ADVICE
A SOURPUSS WON'T CATCH ANY MICE
SO CHANGE YOUR DIET TO HONEY AND MILK
SPOIL YOURSELF WITH LACE AND SILK....

BE MORE SUBTLE AND ARTFUL IN YOUR
SEARCH FOR PLEASURE
- SPIN YOUR WEB
- CATCH YOUR PREY
AND DEVOUR HIM AT YOUR LEISURE

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From Iowa City in the American Mid-West, Dave Morice self-published 16 issues of his small press zine, **Poetry Comics**. It all started in 1979 after a girlfriend of his gave him the idea of illustrating verbal images from poems in strip form. An article on them in New York's **Village Voice** led to publishers here and in the US contacting him to put together a book collection. Using a variety of styles, some borrowed, some his own, he has come up with some refreshing combinations. Ben Johnson as a Fifties Romance comic; a Herriman-inspired version of Robert Browning; 'The Adventures of (Walt) Whit-Man' in a daily superhero strip. The poets range from Shakespeare, through Shelley and Keats, to Ginsberg and John Cage.

His influences include James

ANGUS MCKIE Comic Tales

A lavish full-colour album of nine of McKie's strips, some of which have already appeared in **Heavy Metal** and **psst!** As well as painted strips, Angus uses colour techniques which he has been developing through correspondence with leading US artist, Richard Corben. At their best his stories have a wry satirical edge; at their least inspired they

Thurber, Saul Steinberg and Edward Gorey. While in London for the launch, he gave an audio-visual performance of his work at the ICA. *'I feel my book may be a useful teaching-aid to help interest students in poetry and it may lead to more poets illustrating their own poems.'* Though he works as a computer typesetter at Iowa University, he dreams of cartooning full-time and is now developing Computer Comics.

Most of the book is comprised of strips published in his zine or in other poetry journals, but he had to draw 50 new pages for it in 2½ months. He's come a long way from 200 copies of his first fanzine to comics for the coffee table!

● **Quartet/Solo**, 200 pages. Softback, Perfect Bound. £5.95.

can read as elaborately drawn but sadly dated twist-endings. The new lead story, 'Wurtham View 2000', concerns the ultimate Big Brother satellite and there are two delightful one-pagers drawn in uncharacteristic clear line.

● **Northern Light Press/Titan Books** £2.95. 56 pages Perfect Bound Softback.

BOOK REVUE

WARHEADS Cartoonists Draw The Line

Under the common theme of The Bomb, this first compilation of cartoons and strips dealing with the issue of nuclear disarmament reads like a Who's Who of political wit. From Britain, Ralph Steadman, Gerald Scarfe and Sue Coe; from the States, Gahan



Wilson, Harvey Kurtzman (badly printed) and Robert Crumb; practically something from everyone. A timely set.

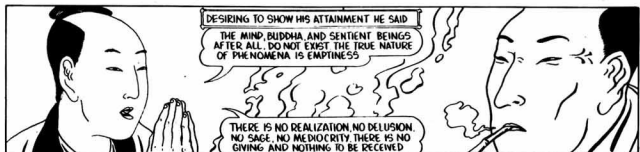
● **Sphere Books**, £2.50. 100 pages, Perfect Bound Softback.

□ OTHER NEWS □

■ **HUNT EMERSON's Big Book of Everything** should be out this June from Knockabout. 96 pages of his Greatest Strips for £3.95.

■ **CALMAN REVISITED** — puts under one cover a number of his books featuring his 'little man' who now regularly appears on **The Times'** front cover. Methuen, £2.95.

■ Out this October: **CLAIRE BRETECHER's Frustration 2**; a new **BIFF** collection; and **OSCAR ZARATE's** adaptation of Shakespeare's **Othello**.





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SIZE!



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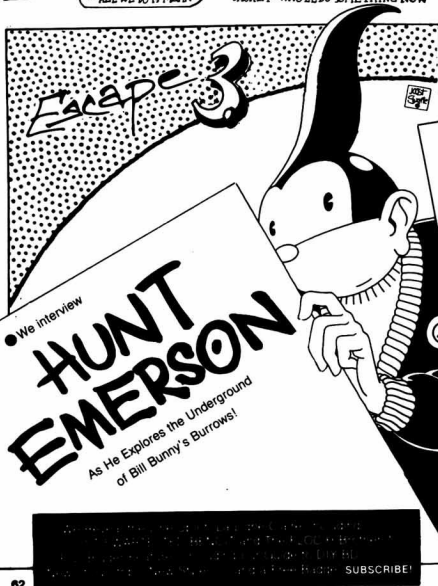
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ESCAPE ARTISTS

● **BIFF** — alias Mick Kidd and Chris Garratt, creators of **BIFF** badges, cards, T-shirts, mugs, an 'Essential' Book and video slots for Channel 4's 'Alter Image'. Mick sells their products most weekends at Camden Lock Market. Interviewed in Issue 1.

● **PAUL BIGNELL** — This bearded sage imparted great words of 3D wisdom and is now embarking on an illustrated book of the Viking Eddas, which are being translated from the original Icelandic by Angela Frewin. His set of 'Venus Invades' bubblegum cards is in **Gen 3** and he's drawn the cover of **Motorway comics**.



▲ **EDDIE CAMPBELL** — is 27 and hails from Glasgow. He's a big admirer of Milton Caniff and has just completed Chapter 14 in his series of Alec MacGarry stories. 'My other series, *'In the Days of the Ace Rock N' Roll Club'*, is set a couple of years earlier than 'Alec', and the Booboo and Blues stuff a couple of years later.'

● **PHIL ELLIOTT** — started one of the earliest stripzines, **Elipse**, with Ian Wiczorek in the early seventies. He has designed some leaflets for La Palette, a fashion studio and is now working with David Thorpe and Lawrence Gray on the beginning of a new album, adapted from a TV script, called 'Doc Chaos'. His work currently appears in **Fast Fiction** and shortly in **The Alternative Headmaster's Bulletin 5**.

● **HUNT EMERSON** — was a founder member of Birmingham's Arts Lab Press. He's now skipping over an animated TV commercial and draws regularly for **Knockabout** and **Fiesta**. He's also appeared in **Warrior** (UK), **Eclipse** (US) and **Charlie** (EEC).

studied Fine Art at Hornsey College and publishes her own line of **MYRA** Magazines. She has exhibited slideshows at the ICA and still takes her Romance seriously. She's just published **MYRA 3**.



▲ **DAVE HARWOOD** — has been involved with 'comics fandom' since 1967, which is more or less when it started in this country. He lives in Southend and illustrates Martin Lock's **BEM** Magazine. 'The nearest you'll find to a 'stylistic influence' in my 'Georgette' strips is the work of George McManus.'

● **NORMAN HEWITT** — won a Yodeling competition in Rochdale in 1927. This Northern Gentleman now lives in Lugano, Switzerland, where he hosts Blues and Jazz radio programmes. On a visit to London last year, he saw the ICA's Graphic Rap Show and since then has become increasingly keen on the Drawn Word.



▲ **RIAN HUGHES** — is still studying at LCP and has designed a label for a new record company. His great favourites are Hanna Barbera cartoons and the 'Doctor Seuss' books.

● **SHAKY KANE** — thinks comics should be low-brow and stay clear of the coffee table. He used to be a washer-up at Fortnum and Mason. Still writing songs for his band, renamed 'Halloween', who have now recorded six tracks.

● **CHRIS LONG** — was born in Blackpool and went to Hornsey College of Art where he specialised in Film. Before he went to Rome, he did posters and handouts for 'Doctor D's Rhythm Miracle'. He will soon be drawing for 'Black Echoes'.

ESCAPE

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and the Initial Adventures
of HERGE

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and later we spend
a disturbing evening
with MARK BEYER.



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